

Eddie Hill

Thaw

for SSAA a cappella chorus

FOR PERSONAL USE ONLY

Thaw

Blow through me wind

As you blow through apple blossoms...

Scatter me in shining petals over the passers-by...

Joyously I reunite... sway and gather to myself...

Sedately I walk by the dancing feet of children—

Not knowing I too dance over the cobbled spring.

O, but they laugh back at me,

(Eyes like daisies smiling wide open),

And we both look askance at the snowed-in people

Thinking me one of them.

- Lola Ridge

8 *p* *p* *mf* *mf*

S Blow through me wind, Blow through me wind, oo

S oo Blow through me wind, oo

S through me wind, oo Blow through me wind as you

A Blow through me wind, oo Blow through me wind as you

A Blow through me wind,

A Blow through me wind,

10 *p* *mp*

S Scat-ter me in shin-ing pet - als, scat-ter me in shin-ing pet-als,

S Scat-ter me in shin-ing pet - als, scat-ter me in

S blow through ap-ple blos-soms... Scat-ter me in shin-ing pet - als,

A blow through ap-ple blos-soms... Scat-ter me in shin-ing pet - als,

A Blow through blos - soms...

A Blow through blos - soms...

a little faster

13

S

S

S

A

A

A

mp shin - ing pet - als, —

mp shin - ing pet - als, —

mf shin - ing pet - als,

mp Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

mp Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

mp Scat-ter me in shin - ing pet - als o - ver the pas - sers - by, o - ver the pas - sers - by... —

16

S

S

S

A

A

A

f Joy³ - ous - ly I re - u - nite, I re - u - nite, sway, —

f Joy³ - ous - ly I re - u - nite, I re - u - nite, I re - u - nite,

f re - u - nite, I re - u - nite,

f I sway, — I

f I sway, — I

f I sway, — I

20

mp *rallentando*

S sway _____ and gath - er to my - self.

S

S *f* sway, _____

A *mp* sway, _____ gath - er to my - self.

A *mp* *mp* sway, _____ sway, _____ gath - er to my -

24

A *a tempo*

S *p* Se - date - ly I walk by _____ the danc - ing feet _____ of child - ren, _____ Not

S *p* Se - date - ly I walk by _____ the danc - ing feet _____ of child - ren, _____ Not

A *p* Se - date - ly I walk by, _____ Not

A *p* self. Se - date - ly I walk by, _____ Not

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available for purchase.

33 *mp*

S both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

S both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

A both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

A both look a-skance at the snowed - in peo - ple, — Think - ing me one of them, —

36 *p* C

S think - ing me one of them. — (mm)

S think - ing me one of them. — (mm)

A think - ing me one of them. — (mm) *mf*

A think - ing me one of them. — (mm) *p* 3

39

S

S

S

A

A

A

p

mp

00

00

00

Blow

42

S

S

S

A

A

A

mf

mf

mp

Blow through me wind, Blow through me wind, as you

Blow through me wind, blow through me wind,

through me wind,

44

S *p* blow through ap - ple blos - soms. Scat - ter me in shin - ing pet - als, shin - ing pet - als,

S *mf* *p* blow through ap - ple blos - soms. Scat - ter me in shin - ing pet - als, —

S *mf* blow through ap - ple blos - soms.

A

A

A

47

S *mf* Joy - ous, Joy³ - ous - ly,

S *mf* Joy³ - ous - ly, Joy³ - ous,

S *mf* Joy³ - ous - ly,

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

A *p* o - ver the pas - sers - by, o - ver the pas - sers - by... —

50

S Joy - ous-ly, Joy - ous-ly I re - u - nite, Joy - ous-ly I re - u - nite,

S Joy - ous-ly, Joy - ous-ly re - u -, Joy - ous-ly I re - u - nite,

S Joy - ous-ly I re - u - nite.

A

A

A

53

mf *mp* *p* *rallentando* -----

S sway and gath - er, sway and gath - er.

S sway and gath - er, sway and gath - er to my-self.

A sway and gath - er, sway and gath - er.

A sway and gath - er, sway and gath - er to my-self.



Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.



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www.ediehill.com

3324 Grand Avenue South • Minneapolis, MN 55408 • USA
edie@ediehill.com